

Adjustments of Modality in Postbyzantine Heirmologion

My original purpose was to demonstrate the line of evolution that connects the Postbyzantine tradition of the Heirmologion with the Byzantine *automela* cycle, the latter appearing in a few manuscripts from the 14th-15th century¹, in terms of their diverging modal characteristics in comparison to the classical Heirmologion and Sticherarion. The expression “adjustments of modality” may underline the fact that there is no change in the theoretical system of Oktaechia, but rather a development of the melodic material, which shows certain new modal behaviours. I realized, however, that most of the “peculiar” modal features of the *automela*, shared to some extent by the Stichera Anastasima from the “marginal” repertoire of the Sticherarion² (in the first three authentic modes only), are already present in that branch of the heirmological tradition, which is brought in connection with the name of John Koukouzeles.

I am referring, of course, to the less studied of the two distinct melodic versions of the Byzantine Heirmologion, the one represented among other manuscripts by Petrop. gr. 121 (A.D. 1302) and Sinai 1256 (A.D. 1309), namely the two sources that are believed to transmit a redaction by John Koukouzeles³. The existence of somewhat earlier Heirmologia with related melodic variants, like Sinai 1258 (A.D. 1257), shows that Koukouzeles wanted possibly to normalize an already existing tradition, perhaps with some modifications of his own. The other version is the so-called “classical” one, which can be found in well-known manuscripts like Ivron 470 (12th c.) or Grottaferrata E,γ,II (14th c.). Although there are only minor melodic differences between the two “Koukouzelian” manuscripts, the written tradition of the “classical” version appears generally more stable and uniform than its counterpart, perhaps because it was significantly earlier codified⁴. Nevertheless, the “Koukouzelian” version, even if there is no trace of it before the middle of the 13th century, was most likely predominant after 1300.

¹ C. Troelsgård, “The Repertories of Model Melodies (Automela) in Byzantine Musical Manuscripts”, *Cahiers de l'Institut du Moyen-Âge Grec et Latin* 71 (2000), pp. 3-27.

² O. Strunk, “Melody Construction in Byzantine Chant”, in his *Essays on music in the Byzantine World*, New York 1977, pp. 191-201, esp. 196-197.

³ A full description of Petrop. gr. 121 in E. Gertsman, *Τὰ ἑλληνικὰ μουσικὰ χειρόγραφα τῆς Πετροπολέως. Κατάλογος. Τόμος Α', Ἑθνικὴ Βιβλιοθήκη Ρωσσίας*, St. Petersburg 1996, pp. 127-156. See also *ibid.*, pp. 157-158, description of a fragment from Sinai 1256, which was cut off by P. Uspenskij and is kept now in the same library (St. Petersburg, Public Library of Russia), having the number: gr. 371.

⁴ O. Strunk, “Melody Construction...”, pp. 198-201.

It is evident, on the other hand, that today's melodic tradition of the Heirmologion does not go directly back to the Byzantine period, but to a younger version, which emerged during the 16th century. The latter is characterized by a series of totally new modal features, concerning the recitation- and cadence-tones, the ambitus and the melodic formulas. We are at present not in position to determine the earliest sources of this new idiom, yet the first signed settings of the Postbyzantine Heirmologion, by Theophanes Karykes⁵ and the monk Ioasaph (the so-called "new Koukouzeles")⁶ respectively, both about 1600, demonstrate the change quite clearly. And even if the melodic tradition is in no way uniform in this early stage, the new modality appears from the beginning completely crystallized and remains till nowadays unchanged.

The Heirmologion of Balasios "the priest" (2nd half of the 17th century), unlike the former two, for which only few copies exist, achieved wide circulation and brought a stability in the written tradition. Nevertheless, the melodies (but not the modality) kept changing and this Heirmologion was superseded by Petros Peloponnesios' setting in the second half of the 18th century. All these settings were seemingly intended for an "argon" interpretation, meaning in this case a neumatic way of singing, based on a double time value for each syllable in comparison to the syllabic style, as the "exegeses" of the 18th-19th century show. Nevertheless, it has been proven that certain chants could be interpreted in both ways, syllabic or neumatic, using the same musical text⁷. A purely syllabic Heirmologion was presented for the first time after the Byzantine period by Petros Byzantios about the end of the 18th century. The melodies recorded by this composer as well as their "argon" counterparts, recorded by his teacher Petros Peloponnesios, are still in use today, with certain minor modifications. The positioning of the heirmological melodies in the Chrysanthine system after 1814, which has been the cause of much confusion regarding the modality, is nothing but an attempt to fit the already existing melodic material into the new theoretical framework⁸.

I will try to show now that the "Koukouzelian" version forms actually the first stage of the development process which leads finally to the Postbyzantine Heirmologion, in terms of the changes in modality. This would mean also that the specific version of the Byzantine Heirmologion was beyond any doubt the dominant one in the last years of the Empire or even

⁵ Cod. Athos, Xenophontos 159 is the only dated copy (A.D. 1607). See M. Χατζηγιακουμής, *Χειρόγραφα ἐκκλησιαστικῆς μουσικῆς 1453-1820*, Athens 1980, pp. 123-124 and facs. 20. Γρ. Σπάθης, *Τὰ χειρόγραφα βυζαντινῆς μουσικῆς. Ἅγιον Ὅρος*, vol. 2, Athens 1976, pp. 123-125.

⁶ There is only one known copy of this Heirmologion, Cod. Athos, Laura K 158 (not dated).

⁷ Ε. Μακρής, "Καταγραφές ἑλληνικῶν ἐκκλησιαστικῶν μελῶν ἀπὸ τὸν F.J. Sulzer", *Μουσικὸς Λόγος* 5 (Summer 2003), pp. 3-11.

some time after its fall. I will use one Heirmos for each mode as example (the *nana* included, as a branch of the fourth plagal mode), in all three versions: classical, Koukouzelian and Postbyzantine. As I have already explained, the Postbyzantine tradition does not correspond to a uniform melodic version, yet the modal behavior of the melodies remains stable through the time. So there is no reason not to use the purely syllabic version by Petros Byzantios (let's call it "Neobyzantine") for our comparison⁹, even if it stands at the end of the evolution line. It is a quite impressive fact that, in spite of the long time distance between the Koukouzelian and the Neobyzantine version, many phrases are practically identical in both of them. See, for instance, in Example 1 the phrases: ἐκ τῆς Παρθένου ἀνεβλάστησας and Δόξα τῇ δυνάμει σου, Κύριε. The careful reader will discover many similar cases in our examples.

Before we proceed to the examples, it is useful to mention some general tendencies. The first of them has to do with the melodic style: in the two younger versions the melodies are much simpler than in the "classical" one, almost strictly syllabic, which means also a closer dependence of music on the text. Especially the Neobyzantine version is quite consistent in the correct musical accentuation of the poetical text. If we add the increased presence of the characteristic recitation tones of each mode in both versions, the impression of a certain influence from the ekphonic style is created. But we should not concentrate on this now, since the new modal features, which are of interest in this contribution, affect the "argon" versions (not presented here) as well.

The second general tendency has a modal character: in all modes except the Barys, the Neobyzantine version pushes the register of the melody upwards, exceeding frequently the classical ambitus of the modes. But the first step in this direction was already made by the Koukouzelian version, which, despite the fact that it persists in the "normal" ambitus, it uses to focus on the upper register of each mode. This is especially manifest in the authentic modes, where the usual cadences on the respective plagals or even the use of the tone lying a 5th below the basis are extremely rare in the younger versions. This is actually a new understanding of the Byzantine modes, according to which the melody develops mainly *above* the basis tone or *around* it and only rarely *below*. It is very difficult to find an explanation for this phenomenon. Perhaps it is in some way related to the heritage of *kalophonia*.

⁸ E. Makris, "The Significance of Pitch in the 'New Method' of Greek Church Music", *New Sound. International Magazine for Music* 16 (2000), pp. 88-96.

⁹ Transcribed into the notation of the New Method after 1814 by Chourmouzios Chartophylax.

It is absolutely necessary at this point to remark that our examples for the first two plagal modes do not reflect the general situation regarding the Koukouzelian version; they are rather selected cases, which seem to anticipate the later development.

In the following examples the Neobyzantine melodies, transcribed from their New Method version, have been transposed into the “natural” bases of the modes, in order to facilitate the comparison. The original starting tones, which are noted at the beginning of each piece, must not be confused with the original Chrysanthine basis tones. In Example 1, for instance, “originally from *a*” means that the chant starts in the New Method from *a* instead of *e*, but the basis tone is *D*, a 5th lower.

The reconstruction of rhythm in the two older versions follows actually the modern practice of using alternating two-beat and three-beat units, while van Biezen’s and Arvanitis’ theories of a basically binary rhythm¹⁰ have been taken seriously into account in certain important matters, such as the rhythmical rendering of the *diple*-combinations. The *tzakisma* remains an enigmatic sign, which seems to be either a relic of older notational practices or an ornamental symbol with uncertain effect, so we preferred to ignore it in this transcription. But a thorough discussion of such issues would be out of the scope of this paper.

Sources of examples 1-9:

C(lassical version): Grottaferrata E,γ,II (A.D. 1281)¹¹, ff. 17^r, 29^v, 65^r, 126^r, 129^r, 162^{r-v}, 215^r, 253^r and 251^r respectively.

K(oukouzelian version): Petropolitanus graecus 121 (A.D. 1302), ff. 11r, 30v, 51r-v, 67r, 88r, 98v, 112v, 133r and 131v respectively.

N(eobyzantine version): Heirmologion of Petros Byzantios, 1st ed.¹², pp. 11, 48, 60-61, 74, 93-94, 109, 120-121, 138-139 and 146 respectively.

¹⁰ J. van Biezen, *The Middle Byzantine kanon-notation of Manuscript H. A palaeographic study with a transcription of the melodies of 13 kanons and a triodion* [dissertation], Bilthoven 1968. I.B. Αρβανίτης, “Η ρυθμική και μετρική δομή των βυζαντινών είρμων και στιχηρών ως μέσο και ως αποτέλεσμα μιᾶς νέας ρυθμικής έρμηνείας τοῦ βυζαντινοῦ μέλους”, in: E. Μακρῆς (ed.), *Οἱ δύο ὄψεις τῆς ἑλληνικῆς μουσικῆς κληρονομιάς. Αφιέρωμα εἰς μνήμην Σπυρίδωνος Περιστερή* [acts of a meeting held by the Academy of Athens in 2000], Athens 2003, pp. 151-176. Also available in English: I. Arvanitis, “The Rhythmical and Metrical Structure of the Byzantine Heirmoi and Stichera as a Means to and as a Result of a New Rhythmical Interpretation of the Byzantine Chant”, *Acta Musicae Byzantinae* 6 (2003), pp. 14-29.

¹¹ Facsimile edition by L. Tardo, *Hirmologium Cryptense* (Monumenta Musicae Byzantinae 3), Rome 1950.

¹² *Εἰρμολόγιον τῶν Καταβασιῶν Πέτρου τοῦ Πελοποννησίου μετὰ τοῦ συντόμου Εἰρμολογίου Πέτρου πρωτοψάλτου τοῦ Βυζαντίου* [...], Constantinople 1825, reprint [Athens 1982]. The second part of the book (Heirmologion of Petros Byzantios) has separate page numbering.

Example 1

"Classical"

Ῥά-βδος ἐκ τῆς ρί-ζης Ἰ - εσ - σαί καὶ ἄν - θος ἐξ αὐ - τῆς Χρι -
 στέ, ἐκ τῆς Παρ - θέ - νου ἄν - ε - βλά - στη - σας ἐξ ὁ - ρους ὁ αἰ - νε - τός, κα - τα -
 σκί - ου ὁα - σέ - ος, ἡλ - θες σαρ - κω - θεῖς ἐξ ἄ - πει - ράν - δρου, ὁ ἄ - υ - λος καὶ Θε -
 ὅς. Δό - ξα τῇ δυ - νά - μει σου, Κύ - ρι - ε.

"Koukouzelian"

Ῥά-βδος ἐκ τῆς ρί-ζης Ἰ - εσ - σαί καὶ ἄν - θος ἐξ αὐ - τῆς Χρι -
 στέ, ἐκ τῆς Παρ - θέ - νου ἄν - ε - βλά - στη - σας ἐξ ὁ - ρους ὁ αἰ - νε - τός, κα - τα -
 σκί - ου ὁα - σέ - ος, ἡλ - θες σαρ - κω - θεῖς ἐξ ἄ - πει - ράν - δρου, ὁ ἄ - υ - λος καὶ Θε -
 ὅς. Δό - ξα τῇ δυ - νά - μει σου, Κύ - ρι - ε.

Neobyzantine
(originally from *a*)

Ῥά-βδος ἐκ τῆς ρί-ζης Ἰ - εσ - σαί καὶ ἄν - θος ἐξ αὐ - τῆς Χρι -
 στέ, ἐκ τῆς Παρ - θέ - νου ἄν - ε - βλά - στη - σας ἐξ ὁ - ρους ὁ αἰ - νε - τός, κα - τα -
 σκί - ου ὁα - σέ - ος, ἡλ - θες σαρ - κω - θεῖς ἐξ ἄ - πει - ράν - δρου, ὁ ἄ - υ - λος καὶ Θε -
 ὅς. Δό - ξα τῇ δυ - νά - μει σου, Κύ - ρι - ε.

Ex. 1: Heirmos of the 4th Ode of the first Canon for Christmas (by Kosmas of Jerusalem), first mode.

C: moving around *a*, makes cadence also on *D*.

K: about the same ambitus, focuses on the upper register *G-d*, dominant tones¹³ *a*, *c*, secondarily also *d*.

N: register pushed further upwards, dominant tones *a*, *d*. Basis tone positioned on *D* (a 5th lower) in the Chrysanthine system.

The new reality in the first mode (tonal centers *a-d*, in the New Method: *D-G*) is already present in the Byzantine stichera automela. See [Example 10](#).

¹³ From now on we use the Chrysanthine term “dominant tones” (δεσπόζοντες φθόγγοι) as more appropriate, instead of “recitation tones”.

Example 2

"Classical"

Ἀν - τί - θε - ον πρόσ-ταγ - μα πα - ρα - νο - μούν - των τυ -
 ράν-νων μετ - άρ - σι - ον τήν φλό-γα άν - ερ - ρί - πι - σε· Χρι - στός δε έφ - ή - πλω -
 σε θε - ο - σε - βέ - σι παι - σί δρό-σον τήν του πνεύ-μα - τος, ό ών εϋ -
 λο - γη - μέ - νος και ύ - περ - έν - δο - ξος.

"Koukouzelian"

Ἀν - τί - θε - ον πρόσ-ταγ - μα πα - ρα - νο - μούν - των τυ -
 ράν-νων μετ - άρ - σι - ον τήν φλό-γα άν - ερ - ρί - πι - σε· Χρι - στός δε έφ - ή - πλω -
 σε θε - ο - σε - βέ - σι παι - σί δρό-σον τήν του πνεύ-μα - τος, ό ών εϋ -
 λο - γη - μέ - νος και ύ - περ - έν - δο - ξος.

Neobyzantine
(originally from D)

Ἀν - τί - θε - ον πρόσ-ταγ - μα πα - ρα - νο - μούν - τος τυ -
 ράν - νου μετ - άρ - σι - ον τήν φλό-γα άν - ερ - ρί - πι - σε· Χρι - στός δε έφ - ή - πλω -
 σε θε - ο - σε - βέ - σι παι - σί δρό-σον τήν του πνεύ-μα - τος, ό ών εϋ -
 λο - γη - μέ - νος και ύ - περ - έν - δο - ξος.

Ex. 2: Heirmos of the 7th Ode of the Resurrection Canon from the Oktoechos (by John Damascene), second mode.

C: *b* is the axis of the melody, wide range, final cadence on the plagal.

K: like in the first mode; focuses on the upper register, dominant tones *b*, *d* (*sharp*)¹⁴, secondarily also *e*.

The specific idiom (tonal centers *b-d sharp*) is still present today in the stichera automela Ὅτε ἐκ τοῦ ξύλου and Οἶκος τοῦ Ἐφραθαῖ (*D-F sharp* in the New Method).

N: like in the first mode. Register pushed further upwards, dominant tones *b*, *e*. Basis tone positioned on *D* (a 6th lower) in the Chrysanthine system.

¹⁴ For the chromatic intervals see E. Makris, "The Chromatic Scales of the Deuterios Modes in Theory and Practice", *Plainsong and Medieval Music* 14/1 (April 2004), pp. 1-10.

Example 3

"Classical"

Χέρ-σον ἄ - βυσ-σο - τό-κον πέ-δον ἡ - λι - ος ἐπ - ε - πό-λευ-
σε πο - τέ' ὡσ - ει τει̣-χος γάρ ἐ - πά - γη ἐ - κα - τέ-ρω - θεν ὕ -
δωρ, λα - ῶ πε - ζο-πον - το - πο - ροῦν - τι καὶ θε - α - ρέ - στως μέλ-πον - τι'
ἄ - σω - μεν τῷ Κυ - ρί - ω, ἐν - δό-ξως γάρ δε - δό - ξα - σται.

"Koukouzelian"

Χέρ-σον ἄ - βυσ-σο - τό-κον πέ-δον ἡ - λι - ος ἐπ - ε - πό-λευ-
σε πο - τέ' ὡσ - ει τει̣-χος γάρ ἐ - πά - γη ἐ - κα - τέ - ρω-θεν ὕ -
δωρ, λα - ῶ πε - ζο-πον - το - πο - ροῦν - τι καὶ θε - α - ρέ-στως μέλ-πον - τι'
ἄ - σω - μεν τῷ Κυ - ρί - ω, ἐν - δό-ξως γάρ δε - δό - ξα - σται.

Neobyzantine
(originally from G)

Χέρ-σον ἄ - βυσ-σο - τό - κον πέ-δον ἡ - λι - ος ἐπ - ε - πό-λευ-
σε πο - τέ' ὡσ - ει τει̣-χος γάρ ἐ - πά - γη ἐ - κα - τέ - ρω-θεν ὕ -
δωρ, λα - ῶ πε - ζο-πον - το - πο - ροῦν - τι καὶ θε - α - ρέ-στως μέλ-πον - τι'
ἄ - σω - μεν τῷ Κυ - ρί - ω, ἐν - δό-ξως γάρ δε - δό - ξα - σται.

Ex. 3: Heirmos of the 1st Ode of the Canon for Ὑπαπαντή (the Presentation of Christ), by Kosmas of Jerusalem, third mode.

C: alternation of basis tone and *mesos* cadences (*c-a*) important in all three versions. Final cadence on the plagal.

K: like in the previous modes: focuses on the upper register and develops a new dominant tone not on the third, but on the second degree (*d*), while *e* is also present.

N: like in the previous modes. Register pushed further upwards, dominant tones *a*, *e*. Basis tone positioned on *F* (a 5th lower) in the Chrysanthine system.

Example 4

"Classical"

Ἐρ-ρη - ξε γα - στρός ἡ - τε-κνω - μέ - νης πέ-δας, ὕ - βριν τε δυσ -
 κά - θε - κτον εὐ - τε-κνου - μέ - νης, μό - νη προσ - ευ - χή τῆς προ - φή - τι - δος
 πά - λαι Ἀν-νης, φε - ρού-σης πνεῦ-μα συν - τε-τριμ - μέ - νον, πρὸς τὸν δυ -
 νά-στην καὶ Θε - ὄν τῶν γνώ - σε - ων.

"Koukouzelian"

Ἐρ-ρη - ξε γα - στρός ἡ - τε-κνω - μέ - νης πέ-δας, ὕ - βριν τε δυσ -
 κά - θε - κτον εὐ - τε-κνου - μέ - νης, μό - νη προσ-ευ - χή τῆς προ - φή - τι - δος
 πά - λαι Ἀν-νης, φε - ρού-σης πνεῦ-μα συν - τε-τριμ - μέ - νον, πρὸς τὸν δυ -
 νά-στην καὶ Θε - ὄν τῶν γνώ-σε - ων.

Neobyzantine

Ἐρ-ρη - ξε γα - στρός ἡ - τε-κνω - μέ-νης πέ - δας, ὕ - βριν τε δυσ -
 κά - θε - κτον εὐ - τε-κνου - μέ - νης, μό - νη προσ-ευ - χή τῆς προ - φή - τι - δος
 πά - λαι Ἀν-νης, φε - ρού - σης πνεῦ - μα συν - τε-τριμ - μέ - νον, πρὸς τὸν δυ -
 νά - στήν καὶ Θε - ὄν τῶν γνώ-σε - ων.

Ex. 4: Heirmos of the 3rd Ode of the iambic Canon for Pentecost (probably by John Damascene), fourth mode.

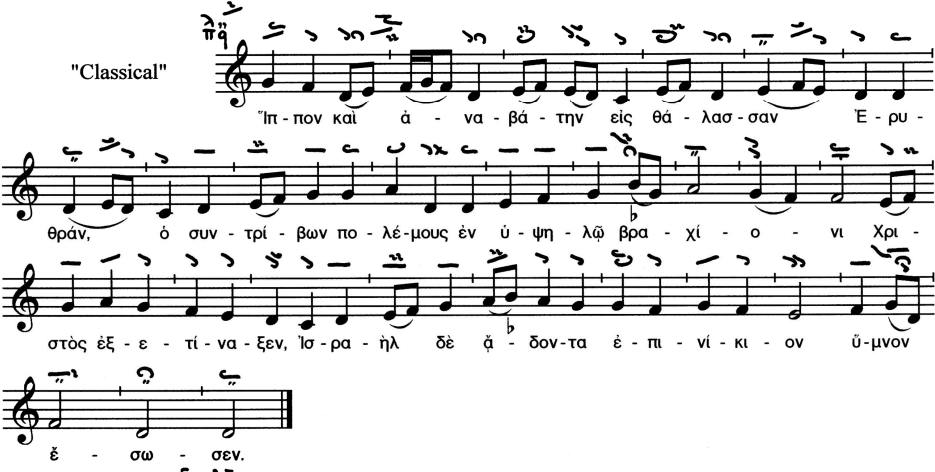
C: moves around *d*, but *e* is also important.

K: melody focuses more on *e*, resulting a *legetos* colour in certain passages. Reminds of the alternation of *d* and *e* in some Neobyzantine Heirmoi, like Ἀπας γηγενής.

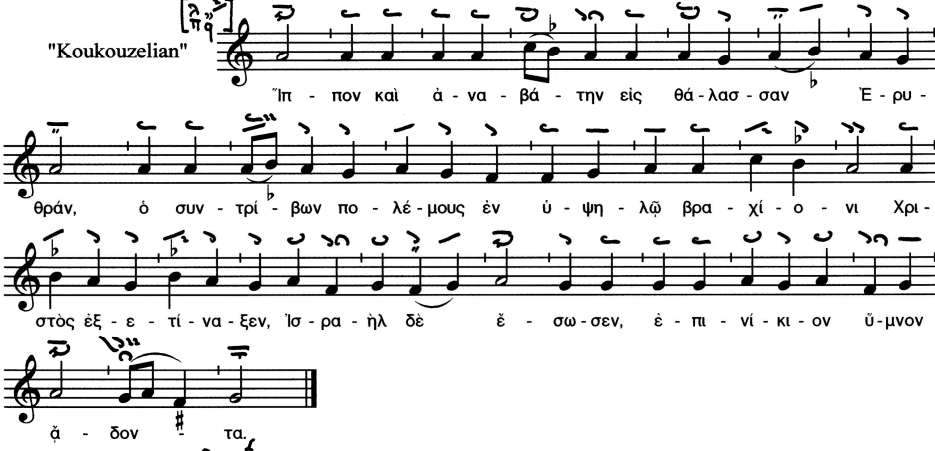
N: *e* becomes basis tone (*legetos* mode), register pushed upwards, further dominant tone: *g*. Basis tone positioned an octave lower in the Chrysanthine system.

Example 5

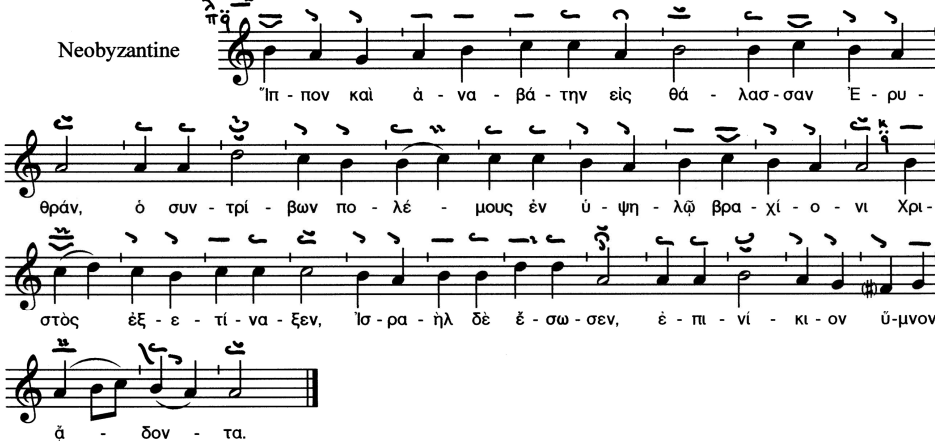
"Classical"



"Koukouzelian"



Neobyzantine



Ex. 5: Heirmos of the 1st Ode of the Resurrection Canon from the Oktoechos (by John Damascene), first plagal mode.

C: dominant tones *D, F, a*, no difference from the classical Sticherarion.

K: melody moves around the fifth degree (*a*), focusing again on the upper register without changing the range significantly. Final cadence on *G*. This idiom is still alive today in the sticheron automelon *Χαίροις ἀσκητικῶν* and in other isolated cases, among them the very popular melodies for *Χριστὸς ἀνέστη* and the “Ἐγκώμια” of Holy Saturday.

N: register pushed upwards, *a* becomes basis tone, further dominant tone: *c*, exactly like the Koukouzelian first authentic mode.

Example 6

"Classical"

Τοῦ βί - ου τὴν θά - λας - σαν ὑ - ψου - μέ - νην καθ - ο - ρῶν τῶν πει - ρα - σμῶν τῷ κλύ - ᾧ - νι, τῷ εὐ - δὶ - ῳ λι - μέ - νι σου προσ - ὄρα - μὼν βο - ῶ σοὶ ἀν - ά - γα - γε ἐκ φθο - ρᾶς τὴν ζω - ῆν μου, πο - λυ - έ - λε - ε.

"Koukouzelian"

Τοῦ βί - ου τὴν θά - λας - σαν ὑ - ψου - μέ - νην καθ - ο - ρῶν τῶν πει - ρα - σμῶν τῷ κλύ - ᾧ - νι, τῷ εὐ - δὶ - ῳ λι - μέ - νι σου προσ - ὄρα - μὼν βο - ῶ σοὶ ἀν - ά - γα - γε ἐκ φθο - ρᾶς τὴν ζω - ῆν μου, πο - λυ - έ - λε - ε.

Neobyzantine
(originally from F)

Τοῦ βί - ου τὴν θά - λας - σαν ὑ - ψου - μέ - νην καθ - ο - ρῶν τῶν πει - ρα - σμῶν τῷ κλύ - ᾧ - νι, τῷ εὐ - δὶ - ῳ λι - μέ - νι σου προσ - ὄρα - μὼν βο - ῶ σοὶ ἀν - ά - γα - γε ἐκ φθο - ρᾶς τὴν ζω - ῆν μου, πο - λυ - έ - λε - ε.

Ex. 6: Heirmos of the 6th Ode of the Resurrection Canon from the Oktoechos (by John Damascene), second plagal mode.

C: dominant tones *E*, *G (sharp)*¹⁵, *a* (the *nenano*-tone), cadence also on the subtonic (*D*), no difference from the classical Sticherarion.

K: melody moves around the *mesos* [*G (sharp)*], further dominant tone *b*, *nenano* also important (once again: focusing on the upper register). Final cadence on the *mesos*.

N: register pushed lightly upwards, *b* becomes basis tone, *nenano* not present, final cadence on the *mesos*. Basis tone positioned on *G* (a 3rd lower) in the Chrysanthine system. The “soft” chromatic intervals of the tetrachord *b-e* (*G-c* in the New Method) are not indicated by special symbols in this transcription.

¹⁵ See note 14.

Example 7

"Classical"

Ναυ - τι - ὦν τῷ σά - λω τῶν βι - ο - τι - κῶν με - λη -
 μά - των, συμ - πλό - οις πον - τού - με - νος ἁ - μαρ - τί - αῖς καὶ ψυ - χο - φθό - ρω θη -
 ρὶ προσ - ρι - πτού - με - νος, ὡς ὁ Ἰ - ω - νᾶς, Χρι - στέ, βο - ῶ σοι· ἐκ θα -
 να - τη - φό - ρου με - βυ - θοῦ ἀν - ἁ - γα - γε.

"Koukouzelian"

Ναυ - τι - ὦν τῷ σά - λω τῶν βι - ο - τι - κῶν με - λη -
 μά - των, συμ - πλό - οις πον - τού - με - νος ἁ - μαρ - τί - αῖς καὶ ψυ - χο - φθό - ρω θη -
 ρὶ προσ - ρι - πτού - με - νος, ὡς ὁ Ἰ - ω - νᾶς, Χρι - στέ, βο - ῶ σοι· ἐκ θα -
 να - τη - φό - ρου με - βυ - θοῦ ἀν - ἁ - γα - γε.

Neobyzantine

Ναυ - τι - ὦν τῷ σά - λω τῶν βι - ο - τι - κῶν με - λη -
 μά - των, συμ - πλό - οις πον - τού - με - νος ἁ - μαρ - τί - αῖς καὶ ψυ - χο - φθό - ρω θη -
 ρὶ προσ - ρι - πτού - με - νος, ὡς ὁ Ἰ - ω - νᾶς, Χρι - στέ, βο - ῶ σοι· ἐκ θα -
 να - τη - φό - ρου με - βυ - θοῦ ἀν - ἁ - γα - γε.

Ex. 7: Heirmos of the 6th Ode of the Resurrection Canon from the Oktoechos (by John Damascene), *barys* mode.

C: dominant tones *F*, *a*, (*c*), no difference from the classical Sticheraion.

K: no change regarding the register, simple change of the dominant tones: *F*, *G*, *b flat*.

N: exactly like the Koukouzelian, only the characteristic cadence descending to C and ascending again to F is new (see phrase συμπλόοις ποντούμενος ἁμαρτίαις).

Example 8

"Classical"

Ἐκ - νο - ον πρόσ - ταγ - μα τυ - ράν - νου δυσ - σε - βοῦς λα - οὐς ἐ - κλό - νη - σε, πνέ - ον ἄ - πει -
 λῆς καὶ δυσ - φη - μί - ας θε - ο - στου - γοῦς ὁ - μως τρεῖς παῖ - δας οὐκ ἐ - δει - μά - τω - σε θυ - μὸς θη - ρι -
 ὦ - δης, οὐ πῦρ βρό - μι - ον ἀλλ' ἄν - τη - χοῦν - τι ὁρο - σο - βό - λω πνεύ - μα - τι, πυ - ρὶ συν - ὄν - τες
 ἐ - ψαλ - λον ὁ ὑ - περ - ὑ - μνη - τος τῶν πα - τέ - ρων ἡ - μῶν Θε - ὁς, εὐ - λο - γη - τὸς εἰ.

"Koukouzelian"

Ἐκ - νο - ον πρόσ - ταγ - μα τυ - ράν - νου δυσ - σε - βοῦς λα - οὐς ἐ - κλό - νη - σε, πνέ - ον ἄ - πει -
 λῆς καὶ δυσ - φη - μί - ας θε - ο - στου - γοῦς ὁ - μως τρεῖς παῖ - δας οὐκ ἐ - δει - μά - τω - σε θυ - μὸς θη - ρι -
 ὦ - δης, οὐ πῦρ βρό - μι - ον ἀλλ' ἄν - τη - χοῦν - τι ὁρο - σο - βό - λω πνεύ - μα - τι, πυ - ρὶ συν - ὄν - τες
 ἐ - ψαλ - λον ὁ ὑ - περ - ὑ - μνη - τος τῶν πα - τέ - ρων ἡ - μῶν Θε - ὁς, εὐ - λο - γη - τὸς εἰ.

Neobyzantine
 (originally from a)

Ἐκ - νο - ον πρόσ - ταγ - μα τυ - ράν - νου δυσ - σε - βοῦς λα - οὐς ἐ - κλό - νη - σε, πνέ - ον ἄ - πει -
 λῆς καὶ δυσ - φη - μί - ας θε - ο - στου - γοῦς ὁ - μως τρεῖς παῖ - δας οὐκ ἐ - δει - μά - τω - σε θυ - μὸς θη - ρι -
 ὦ - δης, οὐ πῦρ βρό - μι - ον ἀλλ' ἄν - τη - χοῦν - τι ὁρο - σο - βό - λω πνεύ - μα - τι, πυ - ρὶ συν - ὄν - τες
 ἐ - ψαλ - λον ὁ ὑ - περ - ὑ - μνη - τος τῶν πα - τέ - ρων καὶ ἡ - μῶν Θε - ὁς, εὐ - λο - γη - τὸς εἰ.

Ex. 8: Heirmos of the 7th Ode of the Canon for the Exaltation of the Holy Cross (by Kosmas of Jerusalem), fourth plagal mode.

C: dominant tones: *G, a, c* (the *nana*-tone), *d*, only rarely *b*.

K: no movement below *G*; *b* becomes an important dominant tone between *G* and *d*, without replacing entirely *a* and *nana*. In many chants (but not in this one) *b* is found also as finalis.

N: register pushed upwards, dominant tones only *G, b, d*. Positioned on *C* (a 5th lower) in the Chrysanthine system. Final cadences on the third degree appear very rarely in this version (only in certain Heirmoi ending with an accented syllable).

Example 9

"Classical"

Ky - ri - ws The - o - to - kon se o - mo - lo - gou - men oi
di - a sou se - sw - sme - noi, Par - the - ne a - gni, syn a - sw - ma - tois cho - rei - ais
se me - ga - ly - non - tes.

"Koukouzelian"

Ky - ri - ws The - o - to - kon se o - mo - lo - gou - men oi
di - a sou se - sw - sme - noi, Par - the - ne a - gni, syn a - sw - ma - tois cho - rei - ais
se me - ga - ly - non - tes.

Neobyzantine
(originally from *F*)

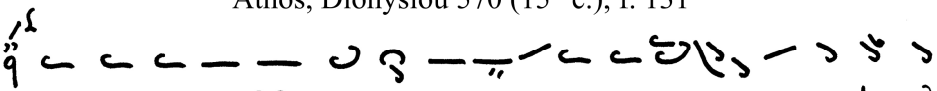
Ky - ri - ws The - o - to - kon se o - mo - lo - gou - men oi
di - a sou se - sw - sme - noi, Par - the - ne a - gni, syn a - sw - ma - tois cho - rei - ais
se me - ga - ly - non - tes.

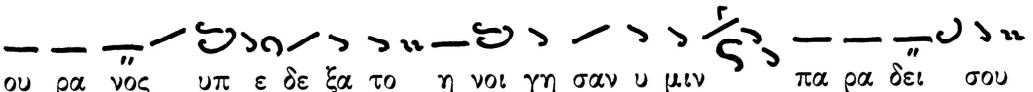
Ex. 9: Heirmos of the 9th Ode of the Canon for the Small Paraklesis to the Most Holy Theotokos, fourth plagal mode - *nana*.

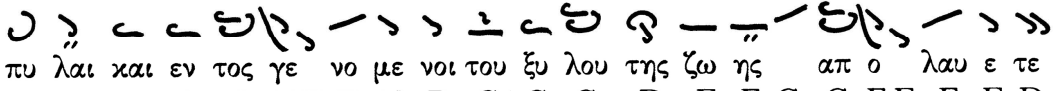
About *nana*: In the old version the *nana*-martyria (or *phthora*) affects in most cases only isolated phrases and not the whole chant. In the Koukouzelian version *nana* starts to turn into an independent branch of the fourth plagal mode, similar to the third authentic (basis tone *c*); many chants start with *nana* and remain in it for their biggest part, although most of them end finally on the fourth plagal (*G* or *b*). Otherwise there is no difference in the modality between the two older versions (dominant tones *c* and *d*). In the Neobyzantine version the register is pushed again upwards and *d* is replaced by *e*, perhaps under the influence of the third mode. Its basis tone is positioned on *F* in the Chrysanthine system, following the low positioning of the fourth plagal mode.

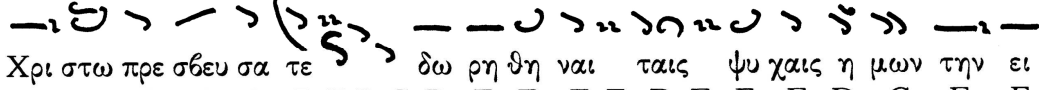
Example 10

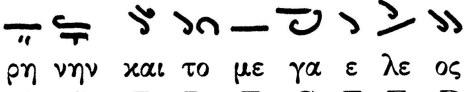
Athos, Dionysiou 570 (15th c.), f. 131^r


 Παν ευ φη μοι Μαρ τυ ρες υ μας ουχ η γη κατ ε κρυ ψεν αλλ
 D D D E F G D E F G G G G F E F E D C

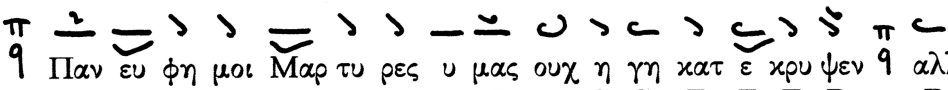

 ου ρα νος υπ ε δε ξα το η νοι γη σαν υ μιν πα ρα δει σου
 D E F G G E F E D E F F E F E D E D C D E F G F G

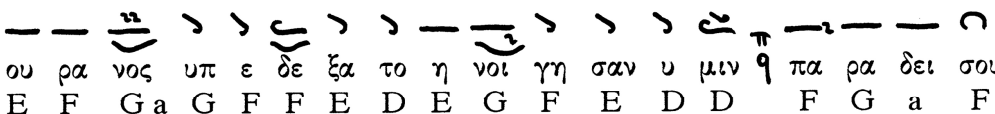

 πυ λαι και εν τος γε νο με νοι του ξυ λου της ζω ης απ ο λαι ε τε
 a G G G G F E F E D G G G D E F G G F E F E D

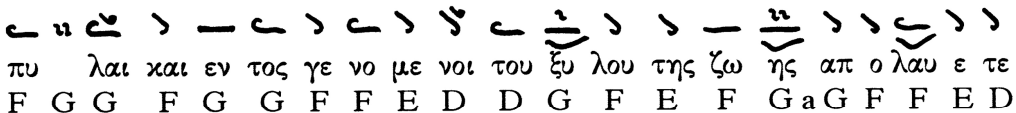

 Χρι στω πρε σβευ σα τε δω ρη θη ναι ταις ψυ χαις η μων την ει
 F F E F E D E D C D E F E F D E F E D C E F

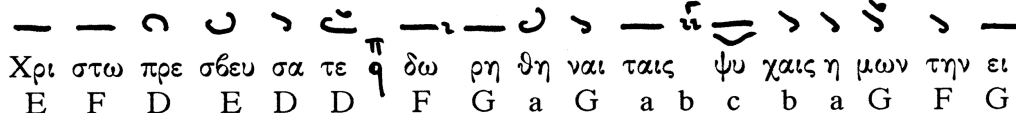

 ρη νην και το με γα ε λε ος
 G G F D E G F E D

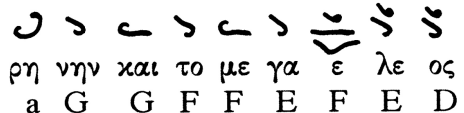
Heirmologion of Petros Byzantios, 1st ed., Constantinople 1825, p. 148


 Παν ευ φη μοι Μαρ τυ ρες υ μας ουχ η γη κατ ε κρυ ψεν αλλ
 G a G F G F E F G a G G F F E D D


 ου ρα νος υπ ε δε ξα το η νοι γη σαν υ μιν πα ρα δει σου
 E F G a G F F E D E G F E D D F G a F


 πυ λαι και εν τος γε νο με νοι του ξυ λου της ζω ης απ ο λαι ε τε
 F G G F G G F F E D D G F E F G a G F F E D


 Χρι στω πρε σβευ σα τε δω ρη θη ναι ταις ψυ χαις η μων την ει
 E F D E D D F G a G a b c b a G F G


 ρη νην και το με γα ε λε ος
 a G G F F E F E D

Ex. 10: Two versions of the sticheron automelon Πανεύφημοι μάστιγες, showing similar modal characteristics.

Conclusion: The new modality of the Postbyzantine Heirmologion is not as new as one would expect. The roots of this change are quite evident in that version of the old Heirmologion, which was possibly established by Ioannes Koukouzeles. This fact would be much more visible to the younger generations of psaltai, if the New Method had not altered the natural relations of the modes, in order to bring them within an average vocal range.